

# NEW YORK

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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## The Origin of the Crook.

All the magnificent spectacular pieces that have made Niblo's Garden celebrated over the world, may be referred, as to their birth, to the great production of the queer but effective, weird yet ridiculous, farrago of noise, nonsense and glitter that was shown for the first time to an astonished audience in 1866 by Messrs. Jarrett and Palmer, and caught on, as the slang is, as never anything caught on before. After a long and brilliantly successful run, other spectacles were put into its place, such as *The White Fawn*, only to be withdrawn for the revival of the Crook, which, like the Phoenix, seemed to have an indefinite power of self-production, and the author, the artists and the managers all grew rich by means of this very insignificant play, which had not one feature of originality, not one spark of genius, to recommend it, but which lived solely on its accessories. It was truly a goose that laid golden eggs, and though the old bird has grown somewhat barren now by reason of age, she can lay an egg or two yet when well nourished and cared for, as the Killy Brothers can testify.

To the author, however, the eggs were as naught, although by them he rose from the low estate of a struggling Cincinnati lawyer to the pomp and pride of a well-to-do gentleman, with "two gowns and everything handsome about him." It was the bird herself he loved, with all her imperfections on her head, and he died in the firm belief that the adventitious frippery of spectacle, dance, music and dress that invested his goose were but needless encumbrances, and that the old bird was the magnet that drew the crowds to Niblo's every time she cackled. The writer remembers once meeting him in Broadway in the first week of success. He was going to Niblo's to draw his royalty, and was in a very sour frame of mind; in fact, his soul was disquieted within him and a heavy disgust preyed upon his spirit. He said: "I am going to draw my money, but I hate to do it; to think of my beautiful play being spoiled by all those French dancers who wheel about and turn about like fifty Jim Crows. It makes me sick; I'd almost rather not have the money." "Oh, no! you wouldn't," the writer replied. "Money is a very pleasant thing to take, and in allopathic doses, too." "Yes," quoth he, "but my play would have drawn twice as much without all the meretricious trumpery that Jarrett and Palmer have bedizened it with. Those dances only keep decent people out of the house." Truly, parental vanity is a thing of wonder.

Now, the origin of *The Black Crook* "was on this wise," as Bunyan quaintly says: Somewhere about the year '57, a gentleman was managing an English opera company in the South and West, and in the way of business came to Cincinnati, in which city, notwithstanding the financial panic that was at that time agitating the country far and wide, the company, chiefly through the beauty and talent of the prima donna, Rosalie Durand, caught the public taste and drew full houses nightly. One of the staunchest supporters of the company and most ardent admirers of the pretty prima donna, was a young lawyer, by name Charles Barras, whose constant attendance and evident interest in the performers soon brought him acquainted with the management and the artists. One of the most frequent and favorite operas in the repertoire was Weber's *Der Freischütz*, and the wild, weird music and uncanny events of that operatic nightmare took Barras' fancy mightily. One day he appeared at the Burnet House with a roll of MS. under his arm, which he proposed to read as a libretto for an opera to be set to music, and to be the "music of the near future," and the pectolus from which the manager's fortunes were to be filled full. With the usual irony of fate, it proved so to him, although not quite in the way he expected. The manuscript was read, and lo! *The Black Crook*! In vain it was pointed out to him the resemblance to *Der Freischütz*. In vain it was insisted that the incantation scene was identical in both books. Barras could not see it. He argued that he had as good a right to use the wood demon, Samid, the owls and other monsters, the blood and moon, and all such fitful fancies, as anybody else—in fact, that they were common property and not patented—and was mildly huffed at the manager's refusal to collaborate. At each return of the company to Cincinnati, Barras would urge his great work, but the director was obdurate. He came to New York, where he found fame and fortune in his *Black Crook*, coupled, however, with the constant regret that "those French dances had ruined his beautiful play."

Thus to some men comes fortune in their own despite. Barras cursed the French dancers who made him rich. Sothern refused the part of Lord Dundreary, which raised him from a bad stock actor to a brilliant star, and was only forced to play it by dire necessity. And to their latest day both held to their opinions—the one that *The Black Crook* was a great poetic play, the other that Hamlet was lost to the stage when Dundreary usurped his place.

## Sardou and America.

Victorien Sardou eases his mind in regard to the piracy of his plays in this country and states his views on the subject of an international copyright law in an interview with the *Herald's* Paris correspondent. The distinguished dramatist is delighted to learn that there is some hope of Congress making a law which will give a French author the same rights in America that an American author en-

joyed in his own country. He says that the payment of his works were paid on but one play—*Patrie*—and these amounted to less than \$600 all told.

Now let us stop for a moment, before proceeding to discuss some other portions of the interview with the President of the French Authors' Society, and inquire into the merits of his severe criticism of American honesty. The period during which he received no royalty was marked by the prompt publication of his works in Paris. He evidently considered our territory of no more value in the dramatic sense than Honduras or Hindostan. He was willing to forego the privilege of selling protectable plays in MS. to managers who were willing to buy them in order to grasp the royalties accruing from the sale of the printed books in France. The only customer who approached M. Sardou about that time and bought for a large sum the rights of a play in MS was compelled to

for Daniel Rochat. Fedora has cost Fanny Davenport no less than \$16,000. Over twenty thousand dollars for the American rights to two plays is quite a tidy sum, and so long as he uses proper precautions and continues to compose marketable dramas, we do not see why M. Sardou should cherish bitter feelings or complain that he is injured by the absence of an international copyright.

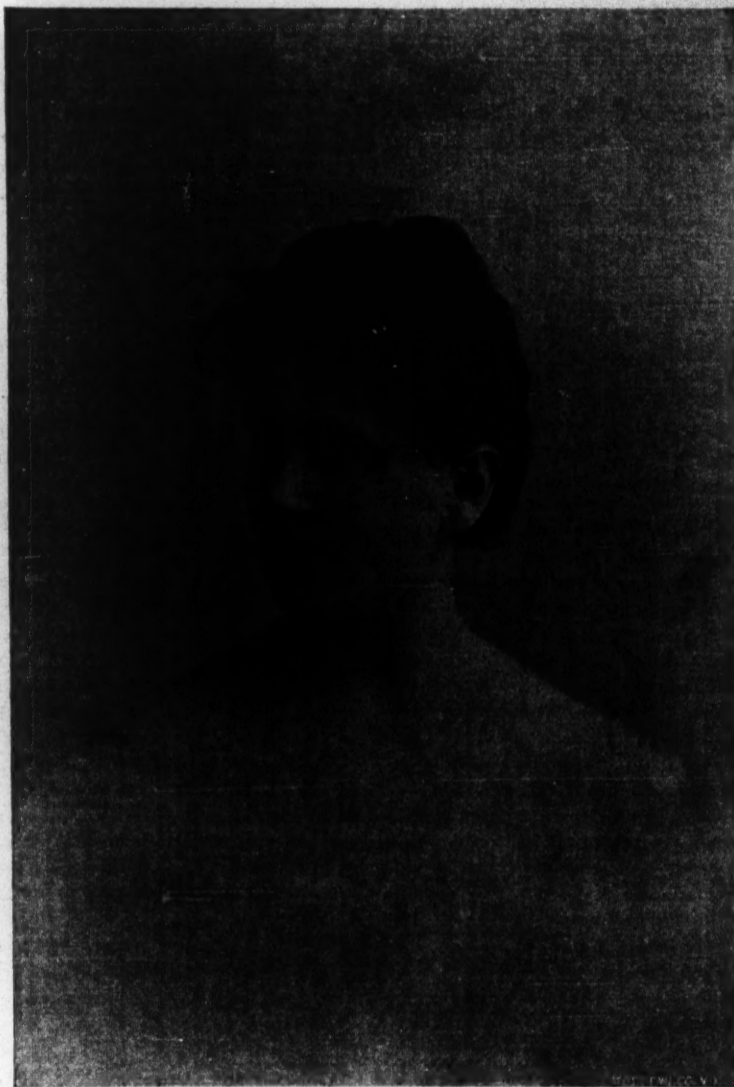
For example, he has placed the disposal of *Theodora* in the hands of an agency here, and it will no doubt fetch a fine figure if a manager can be found who is willing to risk the large amount entailed by a production on the magnificent scale of the original performance in Paris. The "Franco-American Agency" is the concern to which M. Sardou has entrusted *Theodora*. He says they are to translate it and bring it out in the United States. They are to obtain a copyright for the MS. in their own name, and this the author thinks will guar-

antee his rights. They bear all expenses, find a purchaser and give one half of the net yield to the dramatist. The same arrangement will probably be made with all the members of the French Authors' Society by this wonderful "Franco-American Agency." A circular of the agency, whose full title is the "Franco-American Agency for Dramatic Literature (limited)," setting forth its objects and functions, lies before us. It claims to have for sale original French dramas and comedies for standard stock companies—enough of them apparently to supply every theatre and manager in the country. It has an office on Union Square, an array of legal counsel, a president and board of directors (with foreign names), a literary director and a business manager. We scan the list of officials in vain for a name that is a known in theatrical circles, until we come to a director, who is also business manager, and then we are confronted with that of Louis Nathal. He is tolerably well known, but not so prominently or so favorably as one might wish for the business manager of the great agency that is to negotiate the sale of *Theodora* and other works by representative French authors. A year has not passed since Mr. Nathal was bested by an underhanded troupe of opera singers whom he had engaged for a short season in Brooklyn, and who, by a scarcely and ineffectually during Mr. Nathal's for the paltry salaries that were due him. Mr. Nathal, it may be remembered, was promptly repudiated when they failed to pay the money, he gave some of their names, and were promptly repudiated when they failed to pay. We believe that Mr. Nathal has not yet paid all of his obligations. The "Franco-American Agency" may have wealth unlimited in its treasury, and we suppose that M. Sardou and the French Authors' Society has not yet investigated its responsibility. At the same time, the author of *Theodora* gives no faith in a concern whose business is to be run by Mr. Louis Nathal than some companies of obscure opera singers we might mention to be apt to do.

## A Pretext Letter.

Morgan Kavanagh, in his ingenious way on the origin of language, seems to be toward proving, that the first articulation uttered by man when he began to speak from the state of brute, was the letter *c*, moved thereto by the circular motion of the mouth, when opened in articulation, the round figure of the ear, the most perfect object in nature, and the first to attract the nascent observation of the developing intellect that was struggling from mere instinct to the dawn of reasoning thought, and the first to represent that complicated object by a letter which gave birth to the alphabet, and led to the letter *c*. He goes on to define the letter from that primordial form, the letter with the index finger, which makes a line and stands for one individual—*c* is half *e*; *e* is two halves of *c* with the finger joined to it; *a* half of *c* with the finger at its back, and so on through the alphabet, more or less ingeniously.

Now, while we may not go quite so far as Morgan Kavanagh would lead us, we acknowledge that *c* is a very prominent letter. It changes its sound on the least provocation to that of some other vowel, and thereby half-educated people into comic characters, takes, and would be reformers of our language into dangerous pitfalls. Little children, the letter *c* is apt to be greatly influenced by its companions and surroundings. If it is in company with *p* it takes on a different sound from that it wears when associated with *t*. It is in company with *t* it has another sound from the one it assumes when combined with *s*. Sometimes it sounds like *a*, sometimes like *o*; then it takes the full round sound, and so through various metamorphoses till it comes the sticking point to all learners in our difficult tongue. How explain to a foreigner that *c-o-m-e* spells cum, when *c-o-m-e* is home; that *w-o-n-d-e-r* is wonder, while *p-o-n-d-e-r* is ponder, as if the *c* was not; that coroner is curroner; comfort, cushort; comrade, cumrade; port, powrt; but sort, sewrt—as nearly as we can represent the sound. Some teachers, in a desperate attempt to make two and two five, have endeavored to reform this refractory and variable letter, and to make it conform to some kind of rule; but their laudable efforts have only resulted in making confusion worse confounded. What boots it to make wonder sound as wonder, as is the custom in New England—that only destroys the distinction between the two words—and to roam about, sounds the same as to be astonished. There is nothing gained by pronouncing wont as want, nor in talking about the poll of the head as if it were the slang for Mary. Nobody ever says "coaver your head" except a Scotchman, and yet if one says curver, why not say ruvver instead of rover? We say duf for dove; why not stuf for stove? We pronounce move, moove; why didn't we call love, loove? The task is fit for Sisyphus. The more we try to reform spelling the less we succeed, and we had better take things as they are "than fly to others which we have not of." Had we, like the French, an academy of learned men by which such points might be settled, we should do well, but, in default of that, the custom of good society is our only guide, and we had far better trust to that—indefinite though it be—than our faith and dislocate our parts of anatomy listening to the illogical conceits of cranks.



ROSE LEVERE.

joys. He also notices a strong tendency in our law courts to construe so as to protect the rights of authors. He was particularly encouraged by the decision in favor of Agnes Ethel respecting her property, *Ardrea*. In his opinion the judgment was a most fair one. M. Sardou neglects to say how fair was his own treatment of Miss Ethel in connection with that play, which he permitted to be published in direct violation of his agreement with that lady, thereby opening the way for a number of piratical versions and bringing about the litigation to which he makes reference. Had *Ardrea* been preserved in MS. form, according to the terms of its purchase by Miss Ethel, it is unlikely that she would have had to defend an invasion of her rights. But M. Sardou is not at all reticent concerning the wrongs he has personally suffered at the hands of unlicensed appropriators. He claims that previous to 1880 royalties for the representa-

undertake a legal fight for the protection of her property because he had broken faith with her and given *Ardrea* to the public through a publishing house. The *Pattes de Mouche* and *Dora* were acted at Wallack's; *Seraphine* and *Fernande* at the Union Square, and *Nos Intimes* and *Fernande* at the Fifth Avenue, none of the managers paying M. Sardou a penny for them. And why should he have expected to receive royalties for these productions when the same material was at the service of anybody who wished to make use of it, and the playwright himself had by his own greed or folly abrogated whatever rights he might be able to convey in an unpublished play to an American buyer. Since M. Sardou discovered that our managers were able and willing to pay liberally for works which were really his to sell, he has wisely held them in MS. for a sufficient time to give them a tangible value. Manager Palmer paid a large price

for *Dora*. *Fedora* has cost Fanny Davenport no less than \$16,000. Over twenty thousand dollars for the American rights to two plays is quite a tidy sum, and so long as he uses proper precautions and continues to compose marketable dramas, we do not see why M. Sardou should cherish bitter feelings or complain that he is injured by the absence of an international copyright.

For example, he has placed the disposal of *Theodora* in the hands of an agency here, and it will no doubt fetch a fine figure if a manager can be found who is willing to risk the large amount entailed by a production on the magnificent scale of the original performance in Paris. The "Franco-American Agency" is the concern to which M. Sardou has entrusted *Theodora*. He says they are to translate it and bring it out in the United States. They are to obtain a copyright for the MS. in their own name, and this the author thinks will guar-

## At the Theatres.



David Belasco's *Valerie*, an adaptation of Sardon's *Fernande*, was produced at Wallack's Theatre on Monday in the presence of an exceptionally brilliant audience. It seems as if the women of society kept their best gowns and bonnets to show at *premieres* in this house, for, save at a fashionable church on Easter Sunday, we know of no place where such a stunning array of fine raiment is to be seen than at a Wallack first-night. *Valerie's* production created no more interest than did the reappearance of Mr. Wallack in one of the parts. The veteran was welcomed in a most enthusiastic manner, and whenever in the course of the performance opportunity offered to applaud his efforts, the house grasped it. The piece was favorably received, and the audience appeared to regard it as a success. On account of the large clique that made itself heard in and out of season, often interrupting the movement of the play, there was some difficulty in discovering the real temper of the gathering. The public can do their own applauding; they do not require, nor will they follow, the leadership of a legion of ignorant people, whose demonstrations are often absurdly ill-timed and of course always fictitiously enthusiastic.

Mr. Belasco has altered *Fernande* a good deal, and he deserves the credit of having converted work that twice failed here into a drama acceptable to the taste of our playgoers. In accomplishing this, however, he has weakened the *motif* of the story and robbed Sardon's piece of its artistic symmetry. *Valerie* is in three acts. In Act One Sir Everard Challoner confesses to his *fiancee*, Helena Malcolm, that he does not love her, that his heart has capitulated to a young girl, Valerie de Brian, who, under the name of Marie de Linlere, is beneath Helena's roof. Helena, in a towering rage, vows vengeance, and knowing that Valerie is the daughter of a French gambling-house keeper who it is thought committed a murder, plans to bring about the union of Sir Everard—who is proud of his family "scutcheon"—with this girl and then make known to him the signs upon her name. In Act Two the young people are wedded, Valerie supposing Sir Everard knows and overlooks her antecedents, Sir Everard in reality knowing nothing at all about the shadowy side of the De Brian history. Helena prepares to expose the bride's past and gloat over her recreant lover's discomfiture, but she is thwarted in her purpose by Trevillian, a good-natured man-of-the-world and everybody's friend, who after a wrestling match thrusts her from the room and welcomes the returning bridal party. In Act Three Sir Everard finds out that it was his father who was murdered in the Count De Brian's gambling hell and he bids his wife farewell. Valerie goes crazy for a few minutes and Helena is touched to the quick by the misery she has accomplished. She relents and becomes Valerie's friend. It is found that old Challoner was not killed by Valerie's father, but by an *adulter* of that worthy's place, and so Sir Everard forgives his wife and takes her once more to his bosom.

The character of Helena is pitched throughout in a false key. In *Fernande* her prototype was demi-mondaine, and this fact gave reason to her desire for revenge against the man who casts her off. No respectable Englishwoman would conduct herself in the irrational manner that Miss Malcolm adopts. The artificiality of the part was emphasized by Sophie Eyre, who was coarse, clumsy and noisy. The audience appeared to like her unrefined exhibitions of impotent rage, and so there is naught for us to say except that the taste of playgoers who will accept as a substitute for an emotional woman of fashion a well-dressed fishwife, is decidedly deplorable. The role of Sir Everard was assumed by Kyrie Bellew, who did not invest it with the slightest touch of feeling or naturalness. Sir Everard is probably intended for a hero, but in reality he is a blackguard. He discards a woman he has asked to be his wife and then flaunts his love for another woman under her nose. Mr. Bellew is very tiresome with his Irvingisms, his affectations, and his incessant posing, as who should say "Look at me. I am very beautiful, and don't you forget it." Mr. Wallack, as Walter Trevillian, the easy-going harrier, was perfectly at home.

He has several amusing comedy passages with a jealous but easily wheedled wife, and throughout he was delightfully breezy. Ivan May made a hit by his clever performance in a small part, a rapid young nobleman. Another charming in the title-role. Her performance was delicate and natural, and in several scenes was prompted by a genuine and sincere feeling. Miss Roberts was undoubtedly worth, and her per-

sonation of Valerie was by far the best feature of the whole representation. Helen Russell was sprightly as Julia, Trevillian's suspicious spouse. Mme. Ponisi, Dan Leeson and Harry Edwards, of course, were painstaking, although their talents were bestowed in small and ungrateful parts. After the second act the principal members of the company and Mr. Belasco were called before the curtain. Valerie is prettily mounted. The first set particularly deserves mention. It is a handsome interior—a boudoir—of agreeable architecture and with light blue as the prevailing color.

There is always a crush at a first-night of one of Edward Harrigan's plays. On Monday night it appeared as if all the lights of newspaperdom were present at the New Park Theatre—or at least that they ran over from the other theatres for a few moments to take a peep at Mr. Harrigan's latest production, *The Leather Patch*. The first nighters were out in full force, and the lobbies and boxes were crowded with well-known people. The *Leather Patch* was an instantaneous success, and may be set down as one of the best of Mr. Harrigan's efforts at depicting New York life among the lowly. It is full of bright sayings and catchy melodies. The large company is well cast—all are given opportunities according to their merits.

The plot of *The Leather Patch* turns upon the adventures of an old pair of trousers with a leather patch. Dennis McCarthy, undertaker, has a shrewish wife—a second rib he has taken in life—who compels him to will his property to her. But Dennis secretly makes a codicil, giving the property to his son Jeremiah (Mr. Harrigan), and the document is sewed up in the leather patch. It is then plotted that Dennis shall assume sudden death and be quietly taken away for burial. He is "resurrected," and returns to his home, where he keeps himself in hiding and watches his "widow," who is engaged in a war with Jeremiah, her stepson, and a courtship with Roderick McQuade, a rival undertaker. Roderick asks Mrs. McCarthy for an old pair of pantaloons in which to bury an Italian, and she gives him the trousers with the leather patch. Jefferson Putnam (John Wild) is a grave-rover, and he secures the trousers, unconscious of the contents of the leather patch, and they find their way to Baxter street. Mrs. McCarthy and her friends are frequently frightened and dispersed by the appearance of the late lamented as a ghost. At last Mrs. McCarthy is cowed by the ghost, who reveals himself and makes her promise to treat him better in the future. The trousers and the codicil are recovered, and the play ends with a merry wedding-dance.

Irish, Germans, Hebrews and negroes keep up incessant fun all through the play. Mr. Harrigan's Jeremiah McCarthy was one of his clever character bits, but he does not appear so prominently as in some of his other plays. His song, "Denny Grady's Hack," will become popular. Another of his songs, "It Showered Again," is of the sentimental quality. Words and melody are pleasing, and it was received with great favor. Mr. Harrigan had a rousing reception on his first entrance, and after making half a dozen attempts to hug his sweetheart, Libby O'Dooley (Amy Lee), he was compelled to desist, step to the footlights, and speak a few words. Mrs. Annie Yeamans had a glove-fitting part in Mrs. McCarthy, the shrewish wife, and played it with a great deal of bounce. She was also heartily welcomed on her entrance. The colored element was rather numerous, with John Wild, of course as the central figure. He was convulsively comic as the roguish Jefferson Putnam. Dan Collyer's Caroline Hyer was an excellent bit of wench acting. He was excessively funny as the widow in the dark wake scene in a tumble-down rookery. The singing of the darkeys in this scene was heartily applauded. Their antics in accompaniment to the music are beyond description. Their songs were demanded again and again. M. J. Bradley played Airy McCafferty, a Five Points liquor-dealer, in a rollicking sort of way—a tough sort of way that was thoroughly understood in the region of the gods. Harry Fisher has returned to a German part. As Judge Herman Doebler he was especially happy, and created a great deal of merriment. His appearance in a congenial part was the occasion of prolonged applause. A. C. Moreland, as Delancey Wriggle, a dissipated lawyer, was somewhat demonstrative in the little he had to do. Amy Lee was saucy and coquettish as Libby O'Dooley, Jeremiah's sweetheart, and looked very pretty in bridal attire in the last act, where the darkeys sang "Put on Your Bridal Veil" with great unction and amid tempests of applause. Emily Yeamans did a neat bit as Rachel Cohen, a flower girl. Her scene with the policeman, which was invested with pathos, moved the audience to applause. Still, very few New York policemen will pull off their scarfs and pulse-warmers and give them to flower-girls, at the same time parting with loose change. The minor members of the company, a full score, were at home in small parts—some of them not so small.

Of the scenery, Baxter street is the only view that calls for especial mention. It was peopled by an animated throng—a jostling crowd of various nationalities.

Frederick Warde was warmly received in *Virginius* at the People's Theatre on Monday night. He has been taken to the hearts of the

East-siders as a star of undoubted ability. Throughout the play he was effective without being blatant, and strong without being vociferous or noisy. His earnestness in invective and his pathos in the scenes with his daughter called forth round after round of applause. Following the scene before Appius Claudius he was thrice called before the curtain. The success of the star may be attributed in some measure to his excellent support, which was evenly good, Henry Aveling proving a manly and graceful Icilus, while Mittens Willett was all that could be desired in the part of Virginia. Among the remainder deserving of special mention were John E. Keller as Appius Claudius, Thomas E. Garrick as Caius Claudius, James B. Curran as Dentatus and Sara Manypenny as Servia. The scenery, while not all new, was appropriate and neat.

On Tuesday night quite a large audience gathered to see Mr. Warde in *Iago*. Mr. Warde's interpretation showed a careful study of the part. It was rendered in a style that was peculiarly his own. His was a cool and smiling villain, with only an occasional show of anger, that even then seemed under control. His size and appearance are opposed to the popular ideal of the sinister schemer, but his methods are marked, and there is a suggestiveness underlying his whole assumption of the character that shows patient and intelligent training. Henry Aveling, as Othello, carried the sympathy of the audience with him. At first, a little ponderous and monotonous, he gradually warmed to his work, and before the last act had risen to positive grandeur. His stage presence is good, and his voice—robust and finely modulated—fairly thrilled the audience in the tragic scenes. Mittens Willett's Desdemona was of the tearful and sympathetic kind that contrasted well with the muscular outbursts of Othello. The rest of the company rendered fair support. The play was well mounted and costumed. The representation of the tragedy was enjoyed by those present, as was testified by numerous recalls. After the third act the curtain was raised three times on Messrs. Warde and Aveling, the applause amounting almost to an ovation. Mr. Warde is evidently a success in tragic roles, and will be a valuable acquisition to the thinned ranks of first-class tragedians. During the rest of the week he appears in *Damon and Pythias*, *Richelieu*, *Ingomar* and *Richard Third*.

Edwin Booth's engagement at the Fifth Avenue is attended by a succession of large and enthusiastic audiences. On Tuesday last he acted *Brutus* superbly in John Howard Payne's tragedy, but his support was something so deplorable as to defy an adequate description. On Monday Macbeth was acted, the star's well-known impersonation evoking the usual measure of admiration. On Tuesday *A New Way to Pay Old Debts* was given. Mr. Booth appearing as Sir Giles Overreach for the first time in a number of years. The piece is tiresome and the leading character has little opportunity for effective acting except in the last act. Here Mr. Booth thrilled the house by his marvellous exhibition of impotent rage, and his awful dying speech was delivered with tremendous power. Charles Kent gave a capital performance of Morrell, the villainous attorney. May Davenport played Lady Allworth nicely, and looked extremely well. Mr. Mason was indifferent as Wellborn. The scenery was a series of antique, shabby daubs, that caused a succession of involuntary titters. The mounting of some of the pieces during the Booth season has been disgraceful. This evening he will appear as Richelieu. The repertoire for the next week includes *The Fool's Revenge*, *Richard III.* and *Julius Caesar*.

Young Mrs. Winthrop drew a crowded house to the Windsor Theatre on Monday. It was excellently played by the extra company of the Madison Square. Mrs. Booth repeated her former success in her inimitable characterization. Mrs. Dick Chetwyn; Walden Ramsay was an earnest Douglas Winthrop, and Constance was played with much pathos and sincerity by Maude Harrison. Frederic Robinson made a good Buxton Scott. The other characters were capably handled. Next week, Louis Aldrich and his company in *My Partner*.

A two weeks' engagement was begun by the White Slave company on Monday evening at Niblo's Garden. The large auditorium was completely filled and the piece was received with equal enthusiasm upstairs and down. The performance was as a whole entirely satisfactory, the members of the cast striving for and obtaining the continuous interest of the spectators. Mr. Campbell's drama does not belong to the same class as *My Partner* and other of his successful compositions. It was evidently written for no other purpose than to catch the fancy of the masses, appealing to their rather crude and characteristic taste for sensation. It is dramatic in a marked degree, and on this quality it has achieved popularity here and elsewhere. The part of Lisa was well acted by May Neuman. Esther Lyon infused a good deal of force into the role of Daphne. James J. Tighe made Clay Britton a manly type of the young Kentuckian of romance. Thomas H. Burns played the lawyer, Stutch, with a good deal of comic effect. The play was satisfactorily placed on the stage, and the realistic

river scene appeared to please the people vastly. The *White Slave* will be continued at Niblo's for two weeks altogether. It will be followed by *Clara Morris*, who is announced to appear in *Camille*, *Miss Multon* and *Alix*.

The Troubadours are not forgotten by our public—on the contrary, they are very appreciably remembered, and on Monday night, when the favorite organization made its reappearance in our midst at the Grand Opera House, the place wasn't large enough to hold all the people who wanted to get inside to enjoy the merriment of *Three of a Kind*. Mr. Kidder's laughable farce is cast among the same clever entertainers who contributed so largely to its success on its original presentation here. Mr. Salisbury is as convulsing as ever in the part of Jack Potts, and Nellie McHenry has not lost a particle of the vivacity and activity that marked her first hit as *Dolly Dashwood*. John Webster, the gentlemanly, W. S. Daboll, the eccentric, and Thomas E. Jackson, the giddy, were all in the best of humorous form and their efforts produced hearty enjoyment. The piece was neatly put on. Next week, James O'Neill will present *Monte Cristo* at this house.

The Sparks company amused a good-sized audience at the Third Avenue Theatre on Monday evening with the *Bunch of Keys*. Marietta Nash danced her liveliest as Teddy and sang a number of new and taking songs in her own attractive style. Ada Stanhope, Blanche Seymour and Sally Cohen were each in her way an agreeable feature of the performance. W. C. Crosbie is now the Littleton Snaggs, and he fetches to the part plenty of capacity for humorous acting. Eugene Canfield was alert and athletic as the lightning bell-boy, Grimes. The hotel set belonging to the Sparks has grown old and shabby. It needs renewal. But the bright particular talents of the organization show no signs of wear, the original stock of innocent fun remaining intact and undiminished. On Monday Joseph Murphy will draw his admirers to the Third Avenue, where he will play in *The Kerry Gow* and sing his popular Irish ballads.

Last evening Mr. Barrett took off *Hernani* which has not taken a very deep hold on the public regard, and substituted *Francesca da Rimini*. This revival will finish out the week. *Julius Caesar* and *Richelieu* are in preparation, and they will form the staple for the closing week of Mr. Barrett's season at the Star.

Tony Pastor is presenting an excellent entertainment at his theatre this week—in fact one of the best of the year. Among the artists are the Horseshoe Four, Kitty Gardner and Dick Morosco, Jessie Carl and William Carroll. The popularity of Mr. Pastor's thoroughly refined and excellent performances is entirely merited.

With the changes made in the cast of *Evangeline*, at the Fourteenth Street Theatre, on Monday evening, which have proved most satisfactory, and the addition of the new scenery, the extravaganza may be said to have taken a new lease of life. As Gabriel, Irene Verona proved quite a revelation. In her portrayal of the title role she had been so demure and quiet that no one had looked for the *chic* and life which she imparted to Gabriel. Consequently the surprise was complete, and unstinted applause showed that her impersonation was appreciated. Vocally both she and Louise Montague, who played *Evangeline* for the first time, were more than equal to their work. The latter, however, did not reveal any evidences of cleverness as an actress; but as her part does not call for much in the histrionic way, this will not prove a detriment to the burlesque. The new scenery was bright and pretty.

Saints and Sinners will be taken off at the Madison Square Theatre on Tuesday night, when *Engaged* will be revived with an accomplished cast. Mr. Jones' pure and powerful dramatic story has had a career of exceptional popularity, and its long run furnishes Manager Palmer with satisfaction, inasmuch as it has been often stated of late that public taste does not now incline to a worthy class of production.

Kellar's season at the Comedy Theatre closes on Friday. The experiment of conducting a prolonged engagement of one of the cleverest prestidigitators we have had the opportunity of seeing, has met with substantially gratifying results, and the management have reason to congratulate themselves upon the outcome. On Saturday night Tony Hart will make his first appearance in this city since he and Harrigan parted company last season. Mr. Hart's vehicle, *The Toy Pistol*, is described as a funny affair, and it is believed that his return will be effected among auspicious conditions.

Jack-in-the-Box is drawing fairly well at the Union Square Theatre. It will run there until the middle of next month, when Solomon and Thompson's new opera (for which another name will have to be chosen on account of Xanita being confused with Tompkins and Hill's spectacle, *Zanita*) is to be brought out.

A twice-told tale is tedious, but what of a tale told at least a hundred times? We have

been recording the success of *Adonis* until our stock of adjectives and our descriptive powers are well nigh exhausted. There is really nothing to say about the burlesque at the Bijou except that the houses continue to be good and the performance appears to be as pleasing as ever.

The one-hundredth night of *One of Our Girls* was celebrated at the Lyceum Theatre on Monday evening. In spite of the large number of changes at other houses, the occasion drew together a good-sized and fashionable gathering, and the piece and its representation by the exceptionally well balanced company gave unstinted pleasure to the observers.

## The Musical Mirror.

On Monday night last Strauss' latest opera, *The Gypsy Baron*, was given for the first time in America. All the resources of the Casino were called into effect to make the production a successful one. All that the scene-painter, the costumer, the stage manager, the property-master, the chorus-master, the conductor, the ballet-master, the band, the chorus and the ballet could do was done, and done in that absolutely perfect style that has distinguished this admirably managed theatre, and the result, so far as these factors were concerned, was beyond praise. Never have we seen a piece given to the public with more lavish liberality and in a more artistic manner. What Mr. Wilson, as the pig jobber, Kalman Zsupan, would call "picturesquity," is the distinguishing quality of the mounting. The weird and wild grouping of the Gypsy horde in the cliffs at the end of the second act, was a most thrilling scene, and the chorus not only sang but acted, each one as if the success of the piece depended on his or her individual exertions. The scene in the old ruined castle was also a most picturesque tableau. The music had more than justice done to it, and the shortcomings of the opera must be put on the shoulders of the composer—not on those of the management or the artists engaged. The march in the third act was the finest we have ever seen, and the girls, as well as the drill-master, deserve all credit. The principal artists were, it must be confessed, not quite equal to their surroundings. Victoria Schilling, who was the Saffi by deputy to Miss Hall, must not be judged too severely; but she was sadly over-weighted, and her pretty little twitter failed to give any idea of the music. She looked very pretty, however. Mae St. John acted and sang the old Gypsy hag, Cipra, very well, and heroically sacrificed her pretty face and her clear voice to the ungrateful requirements of the part. Billie Barlow had a good part in the first act, and played it right well, singing the music with a good voice and style; but unfortunately the part petered out like an unprofitable mine in the latter acts, and the artist had nothing to do but look handsome, which she did most satisfactorily. Georgie Dickson was good as the fat, fair and forty governante of the pig-jobber's daughter. Miss Fritch looked plump and pretty as Arsena, but her voice is not always true, and she attempts more than she can always carry out. Francis Wilson had a most uphill part as Kalman Zsupan. There was not a particle of fun in it, except the topical song constructed by Sydney Rosenfeld out of a trio in the original, and by many degrees the best topical song we ever heard. Wilson let himself out therein, and made the success of the evening. Mr. Castle sang very artistically, but his voice was either fatigued or worn out, and his high notes were forced and unpleasant to the ear. The book is a mass of dull stupidity, the dearest adapter could make nothing of. The music is rather pretty here and there; but where it is pretty it is not original, and where it is original it is not pretty. As for the story, it is that of Cummings' knife-grinder—"A story, sir; bless your head, I have none to tell." We doubt not that the perfection and splendor of the mounting will give the piece a successful run; but we are pained to see such gorgeous presentation wasted on such platitudes. We verily believe that were one of the really good comic operas done with the same care and expense, it would repay the outlay ten times more than these new but dull operettas of the modern German school.

The gorgeous *Queen of Sheba* in all her oriental magnificence and exaggeration; the *Mystic Trilogy* and the pre-Wagner opera by Wagner, Rienzi, have been given at the Metropolitan Opera House in the usual style of grand, if somewhat prosaic, mounting, and powerful if not very tuneful singing. The house has been mostly full.

At the American Concert given at Chickering Hall the most noticeable feature was the pianoforte playing of Miss Ryder, which was excellent, and the violin solo of Miss Becker, which showed promise. The rest was of the usual amateurish stripe—not bad, not very good.

The Standard Mikado is doing quite as well as the Fifth Avenue did before it. A street-car passing up Sixth avenue came to a halt at the intersection of that thoroughfare and Thirty-third street, and a passenger asked the driver, "Don't you stop at the Standard Theatre?" "No," replied the Hibernian, "I don't stop there, but me-car-do!" See?

## The Giddy Gusher.



When a great man dies it gives a grand impetus to other men in the same line of business. Every one seems to think that the illustrious dead filled a certain niche that, being left vacant, offers them a splendid chance. They never think of boring a hole for themselves. Every blamed old country politician is looking anxiously at the spot where Seymour was pulled up by the roots—elegant big holes—lots of loose earth—why shouldn't the aspiring legislator go plant himself right in it?

The woods are full of West Point graduates who yearn for the vacated places that show where McClellan, Hancock and Grant stood. And so I'd be afraid to fire a gun in Union Square for fear of wounding the successor of John McCullough. There's Hawthorne, and Warde, and Collier, and I believe Frank Ray has some idea of playing Virgilus this Fall.

Good gracious! dear men, don't try to be any man's successor. Half of you seem to think nothing succeeds but a successor. I will not allow Louis James to do that sort of thing. I protest against his playing into the Barrett business.

There's a couple of goats on the rocks up here who really do scenes from Richelieu and parts of Francesco fully equal to some of Barrett's imitations. He shall not go forth and do what a plain, simple goat can do. Louis James is a society actor, and a dashing drama of the present day is the desire of the present public. Why won't he take his clever wife and a good company of comedians and do plays of contemporaneous human interest, letting that vacant place of McCullough swallow up a smaller man?

After Forrest died, this world was a sad place to live in, on account of the army who were roaring around trying to wear the mantle of the Eminent. I had hoped that the demise of McCullough, occurring when he was not in full swing, would escape the usual result; but lo! here they come, the procession after the vacancy.

Just at this time there are a half-dozen cases before the courts where relatives of dead people are seeking to recover property left to faithful servants.

I rejoice whenever these litigations end in favor of the deserving servants. It's a fine idea that cold and heartless cousins and nieces or careless brothers and sisters can, after neglecting you all your life, jump in after your death and thwart your disposition of your own property.

The faithful servant who never dreamed of getting more than the wages agreed upon, endears himself or herself to you by kind attention and dutiful obedience. You take pleasure in rewarding devotion. But, bless you, you won't be allowed to do as you will with your own. A horde of unloved relations swoop down and break up your will and testament like so much pipe-stem. You are proven unsound of mind, under undue influence, a lunatic or an idiot. Clamorous lawyers and vociferous witnesses impeach your intelligence, moral character and general ability. It's equivalent to loading your name with obloquy, to leading the worst sort of life—to being a notorious criminal—to leave a decent sum of money to a decent servant.

When I was a little girl there lived in my neighborhood a hardfisted, crabbed old deacon with whose freckled-faced daughters I used to play. Their names were Comstock, and, of course, I called them the Comestalk girls.

Their mother had a sailor brother who had been at sea untold years. One day he came to visit his sister. A big burly old man, in more pea-jacket and decorated with more anchors on his arms and hands, and buttons and collar than I had ever seen before.

Oh, what a cool reception he got at the Comestalks! There was no room for an impecunious old sailor in their home.

He hung 'round for a week, idolized by the Gusher, for as a story-teller he was splendid; and he sung yo-heave-ho songs in a foggy voice delightful to hear. The Comestalk girls were called in from their doorstep conventions very often, and when Uncle Bill announced his intention of shipping again, Mrs. Comestalk said:

"Good riddance to bad rubbish."

I was as good as a telephone in those days, and never happier than when repeating all Mrs. So-and-so had said of Mrs. What's-her-

name. Of course, I told Uncle Bill every disagreeable thing said by the Comestalks, and the tarry old twilight would shake his sides and tell me he could "change their tune if he was so minded."

In some of his visits to me he met a poor fellow who sawed wood for the neighbors and "did chores" for anybody. On account of a very pallid complexion and a great desire to read, as well as for a faculty for making doggerel, this poor man was called Literati. Uncle Bill and Literati became fast friends, and when Uncle Bill left town Literati went with him.

Communication between New York and the head of sloop navigation was not as general as it is to-day. Still, rumors reached us of the two being regular sports and of Uncle Bill driving on the Bloomingdale road the fastest horses in dangerous sailor fashion. One time Literati came up dressed like a buck, and made presents of fancy-bound volumes of such poetry as one seldom sees nowadays—that he had written and published by himself.

"Comstock's wife's brother is a very rich man it seems," said my father to my mother, and I lost no time in carrying that news to the Comestalks. The deacon interviewed my father, and he started for New York right after the interview.

He came back all broke up, Captain Savage—that was Uncle Bill's name—had made a tremendous fortune in the West Indies, and Literati and he were making ducks and drakes of it down in this city. Oh, the excitement among the Comestalks! How to get hold of that old man, how to incarcerate him, was their constant talk.

"It's his money, ain't it?" I asked.

"That's nothing to do with it," retorted Mrs. Comstock. "It's a shame, me his sister, to be straightened in many things, and he doing nothing for me."

"You didn't do anything for him when you thought he was straightened out straight, did you?" queried the imprudent Gusher.

"You go right home, you impudent little minx," answered Mrs. C., and five minutes after I chucked a brick through their sitting-room window as a final argument.

Well, Uncle Bill's deceit and Uncle Bill's money embittered the lives of that family for ten years, and then, being old and full of infirmities, Captain Savage succumbed, and lived quietly and drove no more fast horses, and the Comestalk girls, now grown women, came down to New York and tried to live with him and take care of his cash, but he refused their services. Between our house and the Comestalks' was a lovely estate—one of the finest in the place; but the mansion was decayed and it needed much repairs. One day an army of New York artisans invaded it; it was frescoed, and stuccoed, and bay-windowed, and painted and upholstered, and every one began to guess that old Bennett, it's owner, was coming home from England and had probably married. This rumor gained ground until it was found that Bennett had sold the place. And who came up to occupy it but Uncle Bill and Literati. Literati had married and William Savage Literati, aged three, made Uncle Bill's life very lively.

Perhaps no one ever enjoyed the discomfort of a family more than your Gusher did that of the Comestocks, old and young.

Uncle Bill hung on several years and died leaving \$50 to each of his nieces and a hundred apiece to the old folks—all he had to leave. For in one way and another he had managed to put \$200,000 into the hands of the Literati family, and all the law in Connecticut wasn't able to wrest a copper from them.

They danced into court till their legs ached. They never got a dollar. The last Judge who disposed of their claims called it a case of family greed versus well-merited reward.

And so Laura Don's clever hands are folded above her handsome breast, and her beautiful dark eyes are closed forever on the sorrows and pleasures of a young woman's life.

She was one of the most accomplished girls ever on the stage. She was clever as an actress, as a writer and as an artist. She was brilliant inside and out. The gleam of her wit was as bright as the flash of her white teeth. Her intellect came forth as shining as the glossy hair from her small and lovely head. She was a glittering girl, with extraordinary ambition and ability, and she wore herself out with restless and perpetual endeavor.

Who shall say if her short life of rapturous joys and agonized tears was not better than the plodding, humdrum way of many women, who fairly rust in their scabbards before they reach the age at which Laura Don died?

I would not undertake to judge. I admired her artistic nature and I sincerely regret her death. If there's a comfortable spot in Heaven for a clever woman to enjoy herself in, I earnestly hope it will be found by Laura Don.

I've been thinking this last week that there's almost as many old clothes in the world as there are charitable people. My oration for overcoats has reaped a harvest.

I've been fitting men with coats and trying on vests and comparing the length of human legs and woolen trousers all this week.

I want to thank James Brown, of Dover, Mass., and Mrs. Lyman, of Indianapolis; Mr. William H. Purdy, of Boston; Mr. William Beach, of Philadelphia; Miss Helen Otolenkul, of Brooklyn; Mrs. Chester, Mrs. Martin and Mr. Harrington, of New York, for bundles received.

I honestly believe, if I were to announce in this column that the Gusher wanted a bang-up, brand-new, never-used husband, I would find quite an assortment offered during the next fortnight.

This is a beautiful medium for making known one's wants. I feel like bragging after the fashion of some of the daily papers.

However, I don't wish it to be generally known, as I desire to keep the benefit of it in the family of the

GIDDY GUSHER.

## A Wager.

A bright archangel spread his wings,  
And sped in lordly flight  
Down to the lowest depths of hell—  
The realms of endless night;  
He to the Prince of Darkness hied;  
The master, smiling, bowed,  
Some call him Dia, some Lucifer,  
Nick, Satan—he's not proud.

Said the archangel: "For a time  
Forget all enmity.  
Let's have a talk; there's lots of time;  
We've all eternity.  
I've an idea, I swear by Heaven's—  
Beg pardon! don't get mad—  
That after all this wicked world  
Is not so very bad."

"What pains sweet women take to please;  
What fuss with their back hair,  
And primp their waists, and stomachs, too,  
That fine cloth they may wear,  
True, there are persons who make love,  
And men who grind the poor;  
And greed and pride and lust and strife  
Lie loose at every door."

"The world more intellectual grows  
By education's sway;  
The 'low' come now to the golden gates,  
More go the other way.

But some there are, it makes me glad,  
Although there are only two,  
Who virtue love for virtue's sake,  
Among the Thespian crew.

"Don't start; it really is a fact:  
The records never lie:  
Actors and actresses there are  
Who nobly live and die.

True, there's a not many; but, then, think  
Of poverty's harsh curse;  
Virtue is but a poor lookout  
Backed by an empty purse."

"I've had an eye for some time past  
On one community  
Where virtue lives, and that is in  
An opera company."

The demon laughed a loud ha ha!  
And wagged his tail with glee;  
"By Sheel," he cried; "what! virtue in  
An opera company?"

"The joke's too good. See there those forms  
And fire and sword and coil,  
I've got 'em now; they board with me,  
And share my roast and broil.

He was a Church Choir; she an Ideal;  
That 'Oily Coo; that tall  
Blond girl from Rice; that tenor fair  
And bass came from McCaul.

"I'll make a bet. How say you now!  
Man, woman, boy or girl,  
Place for two months among that set;  
I'll have the precious pearl."

"Done!" says the angel; "but there's one  
Condition I must make:  
Let each of us a guardian send,  
So each shall watch the stake!"

"And what's the stake?" says Lucifer.  
"A woman's soul!" "That's fair;  
And when it comes within my clutch,  
That stake, sure, won't be rare."

Swiftly the angel spread his wings  
To a city fast and loud,  
And chose a woman pure and good,  
And placed her in the crowd.

And for a guardian chose a man  
Long past his halcyon days—  
A hoary, sentimental fool  
Of unattractive ways.

While Dia sent to the lowest depths,  
Where Dante says they freeze,  
And chose a devil's devil there—  
Some called her Hell Louise.

Two months elapsed, and once again  
Dia and the Angel met.  
"What news?" the demon, smiling, said.  
"The angel's eyes were wet."

"You've won. My mentor preached and bored,  
But could not stay the evil;  
Your imp had got the inside track  
As a guiding 'lady friend'."

"A simple woman has no chance  
Against Satanity.  
When backed by suppers, buggy-rides,  
Drink, gold and vanity."

Silent the angel spread his wings,  
Sped upward thro' the night,  
And sadly signed at the golden gate,  
That seemed not half so bright.

—THE MIKADO.

## Brooklyn Amusements.

Mme. Modjeska began brilliantly last Monday evening an engagement at the Park Theatre. She selected Donna Diana for her opening play, and it made a decidedly favorable impression. As much cannot be said for the company. Mme. Modjeska's charming acting in this delightful old comedy insures to the latter a steady place in the public esteem. On Tuesday Odette was the play; and it was followed during the week by Donna Diana, Marie Stuart, As You Like It, Adrienne, Camille and Twelfth Night.

The Novelty Theatre, in Williamsburg, has struck a sensational tack, and last Monday it raked in the dollars by the handful with James H. Wallack's Bandit King. There were hand-to-hand combats, thrilling escapes and applause galore.

Margaret Mather appeared at the Lee Avenue Academy of Music last Monday night in Romeo and Juliet. From appearances then—crowded house—her success will be even more satisfactory to herself and to her manager than it was the preceding week at the Brooklyn Theatre. The following is her repertoire for the week: Monday, Juliet; Tuesday, The Honeymoon; Wednesday, Leah; Thursday, Juliet; Friday, Leah; Saturday matinee, Lady of Lyons; Saturday evening, Lady Macbeth. Her reception on Monday night amounted to enthusiasm.

Joseph Murphy was the star at the Grand Opera House. On Monday night the play was Kerry Gow, and on Thursday night Shaun Rhue was put on for the rest of the week. The attendance at the first performance was good, and the general satisfaction noticeable.

W. H. Gillette and his Private Secretary company enjoyed liberal patronage at the Brooklyn Theatre. Manager Miner, assisted by his managerial representative, J. W. Ham-

ilton, is slowly but surely restoring this beautiful house to its former popularity. At first he was obliged to cancel engagements made by the former manager of the theatre at ruinous terms, and then found it impossible to at once secure first class attractions. He has partly overcome that difficulty, and matters are now looking quite bright. At the close of last Saturday's performance Manager Hill sent the following letter to Manager Miner:

My Dear Sir:—During my theatrical experience, covering a period of years and a territory reaching from California to Maine, I have had opportunities of becoming acquainted with the peculiarities of human nature and those qualities pertaining to theatres which go far to make a theatrical stay extremely pleasant or the reverse. In closing Miss Mather's engagement with you, I deem it no slight privilege that an opportunity is offered to express my entire satisfaction with your theatre and its management, and to predict for you the result which is inevitable—success.

Very truly yours,  
J. M. Hill.

The Templeton Mikado company began its third engagement this season at the Criterion last Monday night to a full house.

Brooklyn's Pinal Code was the vaudeville at Hyde and Behman's Theatre last Monday night and during the week. The olio was a very good one. The performers were Miss Catherine, the Electric Three, Mollie Wilson, the Phonions, Pete Shaw, Farrell and Leland, Lilian White, the Kernan Sisters, the favorite Billy Barry and half a dozen others. The attendance was large.

Hallen and Hart's First Prize Ideals, a capital variety company, diffused pleasure among large numbers of people at the People's Theatre. "Two Off Uns" was the closing sketch.

At Holmes' Standard Museum, The Pavements of Paris was the play. On Monday night the house was well filled.

Pelletreau, Bruce and Company had the National Opera company in The Mikado at their Grand Museum, and the indications on Monday afternoon were favorable for big business during the week.

There is considerable new-born interest manifested in public Sunday musical amusements in Brooklyn just now. For some weeks past it has looked as if the Puritanism of the City of Churches was about to be vanquished in its contest for an undivided Sabbath. Recent events, however, make it uncertain that the victory will be for those who prefer to worship at the shrine of Apollo rather than live by the rule of King James' Good Book. The first man to announce a Sunday concert in Brooklyn was Conductor Arthur Classen, an enthusiastic Wagnerite, who some three months ago began to organize concerts composed exclusively of selections from his favorite composer. They are, in a musical sense, by far the most important of the many that are now either in full bloom or in the planting period. C. Mortimer Wake was to have given the first Sunday concert on the 7th, but it was prevented by the police. As stated in last week's MIRROR, however, Police Commissioner Carroll has since changed his mind. He, the counsel to his department, and the District Attorney's Office have discovered that the police have overstepped their duty, and that Sunday concerts are really among the lawful blessings, more or less sacred, of a free people, more or less religious. Last Sunday there were no less than four public concerts given in the city. At the Grand Opera House Bandmaster Cappa and his Seventh Regiment musicians, under the management of a Mr. E. C. Phelps, were the instrumentalists; Mrs. Belle Cole, vocalist, and Laura B. Phelps, violinist, were the soloists. The latter made her first appearance on the professional stage. Her piece de resistance was Leonard's "Souvenir de Hayden." She plays mechanically and with ease, but lacks expressiveness. The concert was a failure artistically and financially, and the enterprise has been abandoned.

At the Novelty Theatre Conductor Classen's Wagner concert was a great artistic achievement. The audience was not large. At Grand Army Hall there was a fair number of people. The Flak University Jubilee Singers sang for a small crowd at the Athenaeum. Sunday concerts are in preparation at Zipp's Casino and at the Fifth Avenue Skating Rink.

Last Saturday night there was a strike at Zipp's Casino. Carl Otremba, the leader of the orchestra, informed Manager Zipp that the Musical Union insisted that his musicians should get \$3 a concert, instead of \$16 a week of six concerts. The manager said his contract with Professor Otremba made it easy for the latter to pay his musicians the wages demanded, but the conductor wanted \$35 a week for himself besides. There the parties split, and the orchestra gave notice after the concert that they would not return. Theodore Hoch, the cornetist, has been engaged with an orchestra for two weeks. A female orchestra will follow.

## NOTES.

Gabriel Harrison, a popular teacher of elocution, had his annual reception on the 15th inst. It was a splendid success.

The Princeton College Glee Club is announced to appear shortly. The Dudley Buck Quartette ditto.

David Belasco is coaching prominent amateurs to appear in The Iron Chest on March 5.

The Philharmonic gave its fifth orchestral matinee 16th.

Miss C. McDowell, a talented amateur, is engaged to play the leading part in Kathleen Mavourneen for the St. Thomas Dramatic Union on March 1.

Mrs. James Brown Potter and Mrs. Walter Scott Andrews distinguished themselves in The Russian Honeymoon 15th.

The news of Col. William E. Sinn's marriage to Cora Tanner was received with pleasure among the thousands who know him in Brooklyn. Press and public may be said to have forwarded him congratulations at Pittsburgh, where he is now, newspaper men and private citizens having sent congratulatory messages.

## Professional Delights.

—Hi Henry proposes to take his company to Europe in the Spring.

—Laura Biggar, of Lytle's company, married in Winnipeg recently.

—The season of The Barber's razor on the road begins to-day (Thursday).

—D'Oyly Carte may revive Princess Ida in this city after the run of The Mikado.

—Charles E. Callahan, Lizzie Evans' manager, is looking for a new play for his star.

—Judie's season in Havana has been lengthened and her New Orleans date postponed.

—Joe Armand, the tenor, now with Ford's Opera company, will be at liberty after March's.

—Louise Balfé, having recovered from her recent severe illness, will shortly resume her tour.

—G. Herbert Leonard has closed his engagement at the Princess Opera House, Winnipeg.

—Lafayette W. Seavey has been established in New York as a scenic artist for twenty-one years.

—To-night (Thursday) Lawrence Barrett will revive Francesca da Rimini at the Star Theatre.

—Adolph Jackson, late with T. W. Kean, has been engaged to support Rose Levere in leading roles.

—Dan Rice, the ex-clown, has laid claim to the ground on which the City of Galveston, Texas, stands.

—The benefit to Robert Fraser at the Grand Opera House last Thursday afternoon was most substantial.

—Fanny Rice, the Venus of the Rag Boat company, thinks of watering the comic opera ranks next season.

—At St. Louis, late in March, Katie Graham produces a new play, by C. T. Daney, entitled Erms the Elf.

—Theatre parties are coming into vogue throughout the country, and will probably soon develop into a craze.

—From Amsterdam it is stated, on authority, that R. C. Varian has leased the Grand Opera House at that place.

—The Dare Brothers, acrobats, have signed for twenty-two weeks with Tony Pastor, giving with his road company.

—The receipts of the Carleton Opera company at Henck's Opera House, Charleston, last week, were fully \$4,000.

—John J. Williams has left the Ford's and Boy company playing North and joined the Aphrodite Burlesque company.

—Manager George H. Wright and Helen Dagwell, of the Kensington company, were married in Utica last Saturday night.

—It is rumored that New York is to have a cheap—a very cheap—theatre next season, a regular ten-twenty and thirty-cent.

—Benjamin F. Grinnell and Florence French have left Lang's Comedy Company. Both claim that arrears in salary are due.

—W. C. Cooper has given up his professional career for a more profitable and less perilous. It has been rumored that he is now a lawyer.

—A harrowing story comes from the city. A snowbound Uncle Tom party was obliged to the necessity of ending the season.

—For McFadden's Spirit, who was Thompson will send out next season, E. Peters has been offered the leading male part.

—Dion Boucicault will probably jilt all through his Boston management, and run to March. The play is a good one, and the Hub.

—W. J. Scanlan opened in New Haven on Sunday night to over 500—out of the season's first-nights of the season. "Dance in the Woods" was well received.

—George W. Munroe and John Rice, at present with Over the Garden Wall, will next season in a comedy by Sam Morris called The A(n)at Ester.

—The new Alcazar Opera House, at Haverhill, N. Y., will open on Monday night with the Forerunners in drama, Frank H. Whitlock is the manager.

—Eloped With a Circus Man, a sketch Hugh Fay has bought as interest, is being written and many new effects introduced. The season will reopen on March 1.

—Popular prices—twenty-five, fifty and seventy-five cents—will rule at Hyde's new Theatre Comique, Boston. Mr. Hyde's brother James is to be the manager.

—George W. Munroe, whose Bridgion is Over the Garden Wall, is such a bit, proposes to star next season. "Eh, did I hear you?" But he will undertake a great risk.

—Following the engagement of W. U. & Co., at the Standard Theatre, Thatcher, Frierson and West's Minstrels will be seen there on March 15 for a season of two weeks.

—Alex. Comstock, of the Comedy Theatre, has engaged counsel to defend his interests in The Toy Pistol, which is to be produced at the Comedy Theatre on Saturday evening.

—Redfield Clarke, business manager of the Streets of New York company, will be at liberty after June 1. Mr. Clarke will then engage as juveniles in comedy or as baritone in opera.

—For the two weeks during which The Skating Rink was played at the Grand Opera House including the benefit to Robert Fraser last Thursday afternoon, the receipts were over \$16,400.

—John T. Ford recently took occasion to personally compliment Emily Kean on her clever work as soubrette in Roland Reed's company, and will probably engage her for his Summer season.

—The Law and Order League of Cincinnati has finally triumphed over Sunday theatricals. Managers Fennessey and Henck, who were the last to capitulate, having signified their intention to hereafter close their houses on Sunday.

A vigorous war on the concert-halls will now begin.

—Dora Wiley has been engaged by Robert Grau for an opera company which he is organizing and which starts out on the road on March 1, opening at New Haven. The Bohemian Girl will be made the principal feature of a repertoire comprising several of the grand operas.

—Lucille Meredith, prima donna of the Templeton Opera company, given a very charming performance of Yun-Yun, at The Mikado.

The company is at the Comedy Theatre, Brooklyn, this week, playing a engagement in the City of Churches on November.











# THE NEW YORK MIRROR.

March 1, week; Brooklyn, 8, week; Brooklyn, E. D., 1, week.  
**ADAMS** Co.: Richmond, Va., 15, week.  
**ADAMS** Co.: Newark, N. J., 15, week.  
**ADA GRAY**: Boston, 8, two weeks; Albany, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Rochester, March 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.  
**ARTHUR KEMAN** Co.: St. Louis, 15, week; Sedalia, 15, week; Kansas City, 15, week; Lawrence, 15, week; Topeka, 15, week; Atchison, 15, week; Wilmington, Del., 15, week; Harrisburg, Pa., 15, week; Springfield, Mass., March 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.  
**ALICE HARRISON**: Victoria, Ore., 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Kansas City, March 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.  
**ALONE IN LONDON** Co.: Pittsburgh, 15, week; Cleveland, 15, week.  
**ANTHONY DRAMATIC CO.**: Petrolia, Pa., 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Wheeling, W. Va., 15, week; McKeesport, 15, week; Buffalo, March 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.  
**BARTLEY CAMPBELL'S WHITE SLAVE CO.**: N. Y. City, 15, two weeks; Brooklyn, E. D., March 1, week.  
**BARTLEY CAMPBELL'S SIBERIA CO.**: Scranton, Pa., 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Harrisburg, 15, week; Harlem, N. Y., 15, week.  
**BARTLEY CAMPBELL'S CLIO CO.**: Chicago, 15, three weeks; Detroit, March 8, week.  
**BARTLEY CAMPBELL'S PAQUITA**: Toronto, 15, week.  
**BEVER COMEDY CO.**: Nova Springs, Ill., 15, week.  
**ORANGE CITY**: 23, week; Mitchell, March 1, week.  
**BAKER AND FARNON**: Keokuk, Ia., 18; Burlington, 10, Quincey, Ill., 30; Chicago, 25, week; Des Moines, Ia., March 1, week.  
**BLACKMAIL CO.**: Boston, 15, week; Baltimore, 22, week; Philadelphia, March 8, week.  
**BURCH OF KEYS CO.**: New York, 14, week; Boston, 22, week.  
**BUFFALO BILL COMB.**: Kearney, Neb., 19; North Platte, 20; Cheyenne, W. T., 21; Laramie, 23; Rawlins, 24; Ogden, Utah, 25; Salt Lake, 26; San Francisco, March 1, two weeks.  
**BAIRD'S DRAMATIC CO.**: Parkhill, Ont., 15, week; Forest, 22, week; Guelph, March 1, two weeks; St. Catharines, 15, week.  
**BEN COTTON CO.**: Quincy, Ill., 15, week.  
**BAVSE COMEDY CO.**: Burlington, Ia., 23, week.  
**BERT'S DRAMATIC CO.**: Sacramento, Cal., 3, three weeks.  
**BROADWINNER CO.**: Wheeling, W. Va., 15, week; Columbus, O., 22, week; Mansfield, March 1, week.  
**BRENNETT-MATLOCK CO.**: Toledo, O., 22, week; Akron, 15, week.  
**BLACK FLAG CO.**: Detroit, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Canton, 25, 26, 27, 28, 29, 30, 31, week; Watertown, N. Y., 22, week.  
**BIDWELL'S STAGE CO.**: Texasark, Tex., 18; Sherman, 19; Fort Worth, 20; Dallas, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Galveston, March 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.  
**CLAIR SCOTT**: Boston, 15, week.  
**CORRA VAN TASSEL**: Danville, Ky., 15, week; Frankfort, 22, week; Winchester, March 1, week; Mt. Sterling, 8, week; Paris, 15, week; Marysville, 22, week.  
**CARRIE STANLEY CO.**: Dubois, Pa., 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.  
**CROSMAN'S BANKER'S D.A. JETER CO.**: Boston, 15, week; Providence, 22, week.  
**CLARA MORRIS**: Baltimore, 15, week; Elmira, N. Y., 23; Binghamton, 24; Buffalo, 25, 26, 27, 28, 29, 30, 31, week; N. Y. City, March 1, week.  
**CHARLOTTE THOMPSON**: Fort Worth, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Marshall, 31, week; Albion, 26, 27, 28, 29, 30, 31, week; La Porte, Ind., 1, week.  
**CHARLES THOMPSON**: Cleveland, 15, week.  
**CHARLES SWAIN**: N. Y. City, 8, two weeks.  
**COLLEEN BAWN CO.**: Jersey City, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Brooklyn, E. D., 15, week.  
**DION BOUCAULT**: Boston, 1, four weeks.  
**DEAFER'S UNCLE TOM**: Cleveland, 22, week.  
**D. E. HANDMANN**: Jamestown, N. Y., 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Hamilton, March 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.  
**DALY'S VACATION CO.**: Biddford, Me., 18; Portland, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Lewiston, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Bangor, 26, 27, 28, 29, 30, 31, week.  
**DENHAM THOMPSON**: Milford, Mass., 18; Worcester, 19; Boston, 22, week; Amesbury, March 1, week; Newburyport, 23; Waltham, 23; Winchendon, 4; Gardner, 5; Athol, 6.  
**DARK DAYS**: Portland, Mich., 19, 20.  
**DAVID'S AUCTION**: Toronto, 15, week; Hamilton, 23; St. Catharines, 24; Brantford, 25; London, 26, 27; Port Huron, Mich., March 1; East Saginaw, 2; Grand Rapids, 4, 5; Kalamazoo, 5.  
**DAN SULLY'S CORNER GROCERY**: Chicago, 15, week; St. Louis, 22, week.  
**DAN SULLY'S CORNER GROCERY NO. 2**: Hudson, N. Y., 18; Rondout, 20; Poughkeepsie, 23; Newburg, 23.  
**DOMINICK MURRAY**: St. Louis, 15, week.  
**EDITH ELLIS**: Zanesville, O., 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Philadelphia, March 1, week.  
**EDWIN BOOTH**: N. Y. City, 1, four weeks; Philadelphia, March 1, two weeks.  
**EDWIN STUART CO.**: Newton, Kas., 15, week; Moline, 22, week; Freeport, March 1, week; St. Louis, 22, week.  
**EDWIN HANFORD**: Meriden, Ct., 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Brooklyn, 22, week.  
**EDWIN ANDERSON CO.**: Indianapolis, Ind., 15, week; Louisville, 22, week; St. Louis, March 1, week.  
**EVANS AND HENRY**: Salt Lake, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; San Francisco, 23, three weeks.  
**EDITH STANLEY COMEDY CO.**: Ottawa, Can., 15, week.  
**ETHEL TUCKER**: Baltimore, 15, week.  
**EVONIA GAINES CO.**: Syracuse, N. Y., 17, 18; Rome, 19; Amsterdam, 20; Gloversville, 22; Schenectady, 23; Troy, 24, 25; Albany, 26, 27.  
**FEAR KENDALL**: Baltimore, 15, week; Pittsburg, Pa., 22, week; Wilmington, Del., 26, week.  
**EMERALDA CO.**: Columbus, 15, week; Cleveland, 22, week.  
**FANNY DAVENPORT**: Nashville, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Burlington, Ia., March 1, week.  
**FANTASMA CO.**: St. Francis, Mo., 15, week.  
**FLORA MOORE'S TOY PISTOL**: Petersburg, Va., 18; Lynchburg, 19; Danville, 20; Charlotte, N. C., 22; Columbia, S. C., 23; Charleston, 24, 25.  
**FRED BRITTON**: McKeesport, Pa., 15, week; Unionport, 19; Johnstown, 20; Akron, 22; Meadville, Pa., 23; Oil City, 24; Warren, 25; Bradford, 26; Hornellsville, N. Y., 27; Baltimore, March 1, week; New York, 8, week.  
**FLORENCE (Mr. and Mrs.)**: Minneapolis, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Stillwater, 27; La Crosse, Wis., 23; Oakbrook, 24; Milwaukee, 25, 26, 27; Lexington, Ky., March 8, 9; Frankfort, 10; Louisville, 11, 12, 13.  
**FRANK MAYO**: Lewiston, Me., 18; Bangor, 19, 20; New Bedford, March 1, week; Taunton, 23.  
**FRED WARDE**: N. Y. City, 15, week; Pittsburg, Pa., 22, week; Lyons, N. Y., 15, week; Hornellsville, 22, week.  
**FRANK FRAYNE**: Columbus, Ind., 19; Louisville, 22, week; New Albany, Ind., March 1, week.  
**FLOY CROWELL**: Wilmington, Del., 15, week.  
**GALLERY SLAVE CO.**: Utica, N. Y., 22, week.  
**GEORGE C. MILN**: Halifax, N. S., 15, week; Amherst, 22; Moncton, 23; St. John, 25, 26; Hamilton, 27; Fredericton, March 1; Bangor, Me., 3; Augusta, 4; Portland, 5, 6.  
**GRACE HAWTHORNE**: Riverside, Cal., 18; San Bernardino, 19, 20.  
**GEORGE'S THEATRE CO.**: Troy, Mo., 15, week; St. Charles, 22, week.  
**GOOD AS GOLD CO.**: Cartersville, Ga., 18; Dalton, 20; Chattanooga, 23, 24.  
**GRAT'S ELOPED WITH A CIRCUS CO.**: New York, March 1, week.  
**GUR WILLIAMS**: Easton, Pa., 18; New Brunswick, N. J., 19; Paterson, 20; Williamsport, 22, week.  
**GOLD KING CO.**: New Haven, Ct., 15, week; Harlem, 22, week; Williamsport, March 1, week; Albany, 8, week; George Hamlin Dramatic Co.: Trenton, Mo., 15, week; Mayville, 22, week.  
**HENRY CHAMBERLAIN**: Buffalo, 15, week; Chicago, 22, week; St. Louis, March 8, week.  
**HARRY WILSON**: Galesburg, Ill., March 8, week.  
**HAZEL KIRKE**: Louisville, 15, week.  
**HUNTLEY AND GILBERT**: Little Rock, Ark., 15, week; Pine Bluff, 22, week; New Orleans, March 1, two weeks.  
**IN THE RANKS CO.**: Youngstown, O., 19, week.  
**IVY LEAF CO.**: Philadelphia, 15, week; Providence, March 1, week.  
**JAMES O'NEILL'S MONTE CRISTO CO.**: Providence, 15, week; New York, 22, two weeks; Wilmington, Del., March 1, week.  
**JAMES RILEY**: Cincinnati, 15, week.  
**JAMES RILEY**: St. Louis, 15, week; Cairo, Ill., 22; Paducah, Ky., 23; Hopkville, 24; Clarksville, 25; Columbia, Tenn., 26; Decatur, Ala., 27; Memphis, March 1, 2, 3.  
**JENNIE HOLMAN**: Galveston, 15, week.  
**J. B. STUTZ CO.**: Beaumont, Tex., 17, 18; Orange, 19, 20.  
**JEFFREYS LEWIS CO.**: Denver, 15, week.  
**JENNIE CALVEY**: Montgomery, Ala., 15, week.  
**JOSEPH MURPHY**: Brooklyn, 15, week; Philadelphia, March 1, week.  
**JOHN T. RAYMOND**: Pensacola, Fla., 18; Mobile, Ala., 19, 20; New Orleans, 22, week; Hot Springs, Ark., March 1; Little Rock, 3; Memphis, Tenn., 4, 5, 6.  
**JOHN DILLON**: Bloomington, Ill., 18; Streator, 19, 20.  
**J. K. EMMETT**: St. Paul, Minn., 18, 19, 20; Marshalltown, Ia., 21; Des Moines, 22; Ft. Dodge, 23; Sioux City, 25; Omaha, Neb., 26; Lincoln, 27; Kansas City, March 1, 2; Sedalia, Mo., 5, 6; Fort Scott, 7; Quincy, Ill., 12.  
**JOHN A. STREVER**: Boston, 15, week; Philadelphia, 15, week.  
**J. B. POLK**: St. Louis, 15, week; Hamilton, O., 22; Dayton, 23; Springfield, 24; Zanesville, 25; Wheeling, W. Va., 26, 27; Philadelphia, March 1, week.  
**JOHN W. RANSOME**: Cleveland, 15, week.  
**JOSEPH PROCTOR**: Chicago, 15, week.  
**H. H. KEMAN**: Pittsburgh, 15, week.  
**JAMES OWEN**: Gettysburg, Pa., 19, 20; Carlisle, 22, 23; Gettysburg, 24, 25; Huntington, 26; Tyrore, 27.  
**JANISSE NEW ORLEANS**: 8, two weeks; Memphis, Tenn.,

22, week; Chicago, March 1, week; Louisville, Ky., 8, week; Cincinnati, 15, week; St. Louis, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.  
**KATHERINE ROGERS**: Reading, Pa., 15, week.  
**KATE CASTLETON**: Bridgeport, Ct., 18; New Haven, 19, week; Brooklyn, 22, week.  
**KITTIE RHODES**: Front Royal, Va., 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.  
**KINDERGARTEN CO.**: Waterbury, Ct., 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Torrington, 22; New Britain, 23; Middletown, 24; Putnam, 25, 26, 27, 28, 29, 30, 31, week.  
**KATE CLAXTON**: Harlem, N. Y., 15, week; Indianapolis, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.  
**KIRKALF'S RATCATCHER CO.**: Key West, 15, week.  
**KIRKALF'S SPACIOUS CO.**: San Francisco, 1, four weeks; Chicago, March 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.  
**KIRKALF'S RATCATCHER CO.**: Philadelphia, 15, two weeks; Washington, March 1, week; Brooklyn, 8, week; Pittsburgh, 15, week.  
**LAWRENCE BARRETT**: N. Y. City, 1, four weeks; Baltimore, March 1, week; Washington, 8, week; Baltimore, 15, week; Evansville, Ind., 22, week; New Britain, Ct., 23, week; Newburyport, 24; Haverhill, 25; New Haven, Ct., 26, 27; Lawrence, Mass., March 1; Manchester, N. H., 2; Amesbury, Mass., 3; Chelsea, 4; Portsmouth, N. H., 5; Lowell, Mass., 6.  
**LILLIAN LEWIS**: Ogdensburg, N. Y., 18; Rome, 19.  
**LILLIAN HINTON**: Erie, Pa., 15, week; Erie, Pa., 15, week; Lotta, Memphis, 18, 19, 20; New Orleans, 22, two weeks.  
**LEWIS MORRISON**: Central City, Col., 18; Idaho Springs, 19; Georgetown, 20; Denver, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.  
**LESTER WILLIAMS-YRANES CO.**: Steubenville, O., 18; McKeesport, Pa., 19; Conneville, 20; Irwin, 21; Lock Haven, 22; Williamsport, 23; York, 24; Reading, 27; Lancaster, March 1; Hazleton, 3; Pottsville, 4; Allentown, 4; Easton, 5; Scranton, 6; Wilkes-Barre, 7; Lewisburg, 8; Mauch Chunk, 9; Pottsville, 10; N. Y. City, 22, week; Marlboro, Mass., March 1; Lynn, 6; Boston, 15, week; Attleboro, 4; Brockton, 5; Little's World Co.: Rochester, 15, week.  
**LOUIS ARNOT CO.**: Ashland, Pa., 15, week; Norristown, 22, week; Shenandoah, March 1, week.  
**LILLIAN HINTON**: Quincy, Ill., 26, 27; Lima, O., 27; Lydia Thompson: Boston, 22, week.  
**LOTTIE CHURCH**: Buffalo, 15, week.  
**LOUISE POMEROY**: Washington, 15, week; Richmond, 15, week.  
**LIZZIE MAY ULMER**: New York, 15, week; Buffalo, 22, week; Cleveland, March 1, week.  
**LOUIS SYLVESTER**: Fort Wayne, Ind., 10; Mansfield, O., 20, week; Sandusky, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week.  
**MARGARET MATTHEW**: Brooklyn, E. D., 15, week; Providence, 22, week; Boston, March 1, two weeks; Chelsea, 15.  
**MARY ANDERSON**: Louisville, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Chicago, March 1, two weeks; St. Louis, 22, week; Mr. and Mrs. George S. Knight: Pittsfield, Mass., 12; Danbury, Ct., 19; Bridgeport, 20; Springfield, Mass., 22; Taunton, 23; Worcester, 24; Providence, 25, 26, 27.  
**MODJESKA**: Brooklyn, 15, week; Boston, March 1, two weeks.  
**MILTON NOBLE**: New York, 22, week.  
**MAXWELL'S UNCLE TOM**: Detroit, 15, week.  
**MENNER MADDERN**: Flint, Mich., 18; Jackson, 19, 20; Lansing, 22; Battle Creek, 23; Grand Rapids, 24, 25; South Bend, 26; Fort Wayne, Ind., 27.  
**METASTAY-VAUGHN**: W. U. S. Co.: Chicago, 15, week; Loganport, Ind., 22; Sandusky, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Akron, 26; Youngstown, 27; New York, March 1, three weeks; Washington, 22, week; Philadelphia, 29, week.  
**M. B. CURTIS**: Hot Springs, Ark., 18; Little Rock, 20; Springfield, 22; Fort Scott, 23; Sedalia, Mo., 24; Atchison, 25; Kansas City, 26, 27; Topeka, Kas., March 1; Lawrence, 3; Leavenworth, 4; St. Joseph, Mo., 5; Lincoln, Neb., 6.  
**MICHAEL STRONG**: Council Bluffs, Ia., 18; Omaha, 19, 20; Des Moines, Ia., 22, week; May Blossom Co.: Richmond, Va., 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Baltimore, 22, week.  
**MICHAEL MITCHELL**: Leavenworth, Kas., 18; St. Joe, Mo., 19, 20; Omaha, 22; Council Bluffs, 23; Sioux City, 24; Minneapolis, 25, 26, 27; St. Paul, March 1, week; Chicago, 8, week.  
**MATTIE VICKERS**: Warren, Pa., 18; Sheffield, 19; Ashtabula, O., 20; Oil City, Pa., 22; Erie, 23; Cleveland, 25, 26, 27; New Haven, Ct., March 1, week.  
**MURRAY AND MURPHY**: Cleveland, 15, week; Chicago, 22, week.  
**MURRAY'S SILVER KING CO.**: (Mack and Bangs): Quincy, Ill., 22; St. Joe, Mo., 23, 24.  
**MAUDE ATKINSON**: Bloomington, Ill., 15, week; Taylorsville, 22, 23; Springfield, 26, 27; Lincoln, March 1, week; Quincy, 3 to 6; Decatur, 8, week; Ottawa, 15, week; Galesburg, 22, week.  
**MUGGS LANDING**: Philadelphia, 15, week.  
**NIL BURGESS**: Holyoke, Mass., 18; Greenfield, 19; Brattleboro, Vt., 20; Belows Falls, 21; Rutland, 22; Montpelier, 23; St. Albans, 25; Burlington, 26; Saratoga, N. Y., 27.  
**NEWELL-FIELDING CO.**: Galesburg, Ill., 15, week; Burlington, Ia., 22, week; Ottumwa, March 1, week.  
**NORRIS'S CLAIM CO.**: New York, 15, week.  
**PAUL PITTSBURGH**: March 1, week; Cincinnati, 8, week; Louisville, 15, week; Chicago, 22, week.  
**ONLY A FARMER'S DAUGHTER CO.**: (Blanche Curtine): America, Ga., 18; Albany, 19; Savannah, 20; Bainbridge, 21; Tallahassee, Fla., 23; Monticello, 24; Lake City, 25; Jacksonville, 26, 27; St. Augustine, March 1, 2; Palatka, 3; Sanford, 4; Enterprise, 5.  
**OLIVER BYRON**: Vicksburg, Miss., 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, week; Meriden, 20; Pensacola, Fla., 22; Columbia, Ga., 23; Macon, 26, 27; Savannah, 28; Charleston, 29; Augusta, Ga., 30; Athens, 31; Atlanta, 8; Knoxville, Tenn., 10; Lynchburg, 11; Richmond, 12; Philadelphia, 13; New York, 14; Baltimore, 15; Springfield, 16; St. Louis, 17; Chicago, 18; Detroit, 19; Cleveland, 20; Columbus, 21; Indianapolis, 22; Louisville, 23; Cincinnati, 24; St. Paul, 25; Minneapolis, 26; Milwaukee, 27; Kansas City, 28; Omaha, 29; Lincoln, 30; St. Joseph, Mo., 31; Des Moines, 1; Iowa City, 2; Cedar Rapids, 3; Dubuque, 4; Davenport, 5; Peoria, 6; Quincy, Ill., 7; St. Louis, 8; St. Paul, 9; Minneapolis, 10; Milwaukee, 11; Kansas City, 12; Omaha, 13; Lincoln, 14; St. Joseph, Mo., 15; Des Moines, 16; Iowa City, 17; Cedar Rapids, 18; Dubuque, 19; Davenport, 20; Peoria, 21; Quincy, Ill., 22; St. Louis, 23; St. Paul, 24; Minneapolis, 25; Milwaukee, 26; Kansas City, 27; Omaha, 28; Lincoln, 29; St. Joseph, Mo., 30; Des Moines, 31; Iowa City, 1; Cedar Rapids, 2; Dubuque, 3; Davenport, 4; Peoria, 5; Quincy, Ill., 6; St. Louis, 7; St. Paul, 8; Minneapolis, 9; Milwaukee, 10; Kansas City, 11; Omaha, 12; Lincoln, 13; St. Joseph, Mo., 14; Des Moines, 15; Iowa City, 16; Cedar Rapids, 17; Dubuque, 18; Davenport, 19; Peoria, 20; Quincy, Ill., 21; St. Louis, 22; St. Paul, 23; Minneapolis, 24; Milwaukee, 25; Kansas City, 26; Omaha, 27; Lincoln, 28; St. Joseph, Mo., 29; Des Moines, 30; Iowa City, 31; Cedar Rapids, 1; Dubuque, 2; Davenport, 3; Peoria, 4; Quincy, Ill., 5; St. Louis, 6; St. Paul, 7; Minneapolis, 8; Milwaukee, 9; Kansas City, 10; Omaha, 11; Lincoln, 12; St. Joseph, Mo., 13; Des Moines, 14; Iowa City, 15; Cedar Rapids, 16; Dubuque, 17; Davenport, 18; Peoria, 19; Quincy, Ill., 20; St. Louis, 21; St. Paul, 22; Minneapolis, 23; Milwaukee, 24; Kansas City, 25; Omaha, 26; Lincoln, 27; St. Joseph, Mo., 28; Des Moines, 29; Iowa City, 30; Cedar Rapids, 31; Dubuque, 1; Davenport, 2; Peoria, 3; Quincy, Ill., 4; St. Louis, 5; St. Paul, 6; Minneapolis, 7; Milwaukee, 8; Kansas City, 9; Omaha, 10; Lincoln, 11; St. Joseph, Mo., 12; Des Moines, 13; Iowa City, 14; Cedar Rapids, 15; Dubuque, 16; Davenport, 17; Peoria, 18; Quincy, Ill., 19; St. Louis, 20; St. Paul, 21; Minneapolis, 22; Milwaukee, 23; Kansas City, 24; Omaha, 25; Lincoln, 26; St. Joseph, Mo., 27; Des Moines, 28; Iowa City, 29; Cedar Rapids, 30; Dubuque, 31; Davenport, 1; Peoria, 2; Quincy, Ill., 3; St. Louis, 4; St. Paul, 5; Minneapolis, 6; Milwaukee, 7; Kansas City, 8; Omaha, 9; Lincoln, 10; St. Joseph, Mo., 11; Des Moines, 12; Iowa City, 13; Cedar Rapids, 14; Dubuque, 15; Davenport, 16; Peoria, 17; Quincy, Ill., 18; St. Louis, 19; St. Paul, 20; Minneapolis, 21; Milwaukee, 22; Kansas City, 23; Omaha, 24; Lincoln, 25; St. Joseph, Mo., 26; Des Moines, 27; Iowa City, 28; Cedar Rapids, 29; Dubuque, 30; Davenport, 31; Peoria, 1; Quincy, Ill., 2; St. Louis, 3; St. Paul, 4; Minneapolis, 5; Milwaukee, 6; Kansas City, 7; Omaha, 8; Lincoln, 9; St. Joseph, Mo., 10; Des Moines, 11; Iowa City, 12; Cedar Rapids, 13; Dubuque, 14; Davenport, 15; Peoria, 16; Quincy, Ill., 17; St. Louis, 18; St. Paul, 19; Minneapolis, 20; Milwaukee, 21; Kansas City, 22; Omaha, 23; Lincoln, 24; St. Joseph, Mo., 25; Des Moines, 26; Iowa City, 27; Cedar Rapids, 28; Dubuque, 29; Davenport, 30; Peoria, 31; Quincy, Ill., 1; St. Louis, 2; St. Paul, 3; Minneapolis, 4; Milwaukee, 5; Kansas City, 6; Omaha, 7; Lincoln, 8; St. Joseph, Mo., 9; Des Moines, 10; Iowa City, 11; Cedar Rapids, 12; Dubuque, 13; Davenport, 14; Peoria, 15; Quincy, Ill., 16; St. Louis, 17; St. Paul, 18; Minneapolis, 19; Milwaukee, 20; Kansas City, 21; Omaha, 22; Lincoln, 23; St. Joseph, Mo., 24; Des Moines, 25; Iowa City, 26; Cedar Rapids, 27; Dubuque, 28; Davenport, 29; Peoria, 30; Quincy, Ill., 31; St. Louis, 1; St. Paul, 2; Minneapolis, 3; Milwaukee, 4; Kansas City, 5; Omaha, 6; Lincoln, 7; St. Joseph, Mo., 8; Des Moines, 9; Iowa City, 10; Cedar Rapids, 11; Dubuque, 12; 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## London Gossip.

LONDON, Feb. 6.

Carrie Hope, a young actress of considerable provincial fame, will replace Miss Norreys at the charming Court Theatre this evening. Little Miss Norreys joins the Haymarket dramatic forces in the near future. Mrs. Beerbohm-Tree also will appear at the time-honored Haymarket house. This lady is coming prominently to the front of late as a leading lady.

On Thursday of this week a lady pretty well known on the New York stage, Helen Barry, gave a matinee at the Haymarket of B. C. Stephenson's new adaptation called *A Woman of the World*. The plot of this work is rather attenuated, and the dialogue is both pointless and diffuse. It is the story of the love of an ancient though handsome widow for a young soldier whose uncle designs him for a lady more suited to his age. The soldier fancies himself in love with the widow. On the other hand, the young lady chosen by the uncle is temporarily fascinated with a long-haired, vain German tenor. With these cross purposes the story opens. War is declared between the widow and the ogreish uncle, the widow slyly helping along the tenor's suit, at the time the uncle endeavors to bring about a rupture between the nephew and his widow lady-love. It is a little bit like the pretty old farce of *Naval Engagements* in places here and there. It now occurs that the widow takes to sending love verses to her soldier, said verses having once before done duty to an older flame. Naturally this sort of thing disgusts the soldier, who begins to think himself an idiot for disobeying his relative, one much older and more experienced than himself. All this time the young lady designed by the uncle for the soldier becomes frightened at the seriousness her flirtation with the tenor is assuming, and makes the startling discovery that the soldier alone possesses her heart. As a matter of course the two arrive at an amicable understanding, the widow's machinations fall to the ground, and the tenor is proved a musical thief and fraud. The rhapsodies of this tenor are tedious. Mr. Beerbohm-Tree made him a very farcical character, whereas had he been done seriously it would have been much better. Consequently his scenes are ludicrous and unreal to a degree. There is something in the comedy, but it requires revolutionizing and much condensing. Helen Barry, the tall beauty, Helen Forsyth, the pretty, sympathetic actress, Mr. Brookfield, the quaint, were certainly all very meritorious and delightful.

Another new play, *Sins of the Fathers*, a short first piece written by W. Lestocq, saw the light at the Globe Theatre a week since. It is a trim, satisfactory little play. The "sin of the father" of George Jordan was his elopement with the wife of Mr. Markby, an act really brought about by the cruel neglect of her by her lawful husband. In the course of years the false friend's son falls in love with Markby's favorite daughter, and to gain admission to the house Jordan takes on the convenient disguise of a piano-tuner. An interview soon follows between the young lover and his lady-love's father, who sees that he was not quite innocent of blame in his conduct to his long gone truant wife; so he consents to the proposed marriage of his daughter. All ends happily in true love's sweet retribution.

The new play of all others exciting the most interest at present is *The Lord Harry*, being rehearsed for production at the Princess Theatre on the 18th of the current month. Mr. Cobbe's benefit takes place to-day, and an enormous house is already booked. Mr. Cobbe is one of the best and most popular managers in England.

One of the pleasant affairs about to come off is Alfred Balfour's musical and dramatic entertainment at Horn's Assembly Rooms on the 16th. The sisters Mario are to appear. Minnie Bell, the delightful elocutionist, Katie Lee, Philip Beck, of the Olympic staff, Henry Wardroper and others. It is expected that the entertainment will be a success.

Speaking of elocutionists Edwin Drew, a most competent elocutionist, has brought about a capital idea in the shape of "The First Charles Dickens' Birthday Celebration," for next Monday at Free Masons' Hall. It will consist of an entertainment of selections only from Charles Dickens, to be followed by a "Fancy Costume Ball," in which the characters are entirely from Dickens' novels. The patrons include the names of Rev. and Mrs. Compton Reade, Mr. Terriss, Professor Plumtree and Mrs. Kendal. Among the costumes of guests are to be those of Nancy, Rogue Riderhood, Newman Nugs, Ralph Nickleby, John Browdie, Squeers, Smike, Job Trotter, Old Weller, Jo, Fagin and Bill Sykes. Numbers of theatrical folks are expected to be on hand. Harriet Jay will be there, it is rumored, if her engagements will permit.

At present this lady is busy over the musical play of Sappho, which is to have a dress rehearsal at the Opera Comique to-morrow. Hayden Coffin is to play Phao to Harriet Jay's Sappho. This lady's familiar lady friend, Myra Porter, says that Miss Jay is superb in her new Greek costume. The two ladies entertain a deep friendship, the one, Miss Porter, knowing nothing of the stage personally, but being devoted to it for Miss Jay's sake, and a constant theatre visitor behind the scenes. She accompanies the fair Harriet on her coming provincial tour, which is to begin after the 100th performance next week of *Alone in London*. Miss Jay is wildly enthusiastic concerning all which pertains to the dramatic profession.

Speaking of the provinces, Katie Samuel made a most pronounced hit in Bath last week. Her recitals were received with marvelous enthusiasm, and encores were frequently demanded. Another Bath success was *On Change*, produced by Mr. Duck at the Theatre Royal. A Miss Emily Grattan, the young actress lately engaged by Mrs. Bernard Beere, made a pronounced success. Mrs. Beere, during her highly successful provincial tour, saw all the promise in this young lady which she seems likely to speedily to fulfil. We wonder if the young lady is a sister of our New York Miss Grattan.

One is constantly hearing of clever Americans doing all sorts of able work here. A

few days since, at the Crystal Palace, Marie A. Brown gave a most erudite lecture on Sweden, in which country she has passed several months. Miss Brown is a New Yorker, and is giving a series of lectures to the best art schools of London. She is known as the translator of several books by Swedish authors, and has done much to unearth the glories of the Norseland literature, both dramatic, historic, fictional and poetical. Her first lecture was "Modern Aspect of an Antique Land." The lecture was illustrated by several fine views, and the lecturer referred to authors who claimed for Sweden immense antiquity. Miss Brown has been cordially received by the best literary and artistic people of London, and she will no doubt score a large measure of pecuniary success as well.

It rarely happens that when either a man or a woman is filled with enthusiasm, and firmly believes that success is to crown his or her efforts, that it fails to so crown them in the end. Miss Brown is one of those people who believes in herself and her work; hence she is bound to impress others in her way of thinking. A. W.

## Professional Doings.

—Frank C. Cooper has severed his business connection with Bartley Campbell.

—We, Us & Co. will begin a two weeks' engagement at the Standard Theatre on March 1.

—H. S. Taylor has charge of the booking for the new Opera House at Ogdensburg, N. Y.

—The syndicate that was to get up a Japanese village on a large scale is making very slow progress.

—The Pyke Opera company, which has had many vicissitudes, is reported to have recently disbanded in Chicago.

—The weeks of Feb. 22 and March 1 are open at the Potter Opera House, Amsterdam, N. Y. Manager Potter will rent or share.

—On Monday next the Madison Square Theatre management will listen to the reading of a new domestic comedy by Howard P. Taylor.

—Mrs. Harley Merry's Argonauts of '49 opened at the Griswold, Troy, to the largest audience of the season at that house. The audience numbered 2,000.

—The floods in New England have seriously interfered with the business of companies on tour. It has been bad even where railroad connections were not missed.

—Grath's Elopement With a Circus Man has been rewritten and new business introduced. The piece is ready for immediate presentation whenever Mr. Grath can effect the necessary arrangements.

—A compromise has been arranged between Howard P. Taylor and Minnie Madden, and that lady will continue to play Caprice. By consent of both parties, the suits *pro* and *con* have been dismissed.

—The Little Tycoon is nearing its second month at the New Temple Theatre, Philadelphia. One especially attractive feature of the opera is the beautiful scenery from the brush of Charles Fox.

—George Morton, Adelaide Moore's leading man, has arrived in the city. After a long siege of the one-night stands, the company is resting a week. It will re-open at Philadelphia next Monday night.

—William Hawthorn was substitute for W. H. Crane in the Comedy of Errors during the latter's illness in Chicago. His performance was very creditable; but Mr. Crane's absence from the cast hurt business.

—The mighty press is thus early booming the coming circus season with elaborate accounts of the preparations going on in the Winter quarters, with a goodly filling of alloy in the shape of exaggeration thrown in.

—John Stetson has completed arrangements with George C. Brotherton by which the opera of *The Little Tycoon*, which is still running to big business in Philadelphia, will be heard at the Standard Theatre later in the season.

—Lizzie Evans' first fortnight in New England has been a series of successes, and return dates are being made everywhere. At North Attleboro, last Thursday, a banquet was given the company by friends of Steve Corey, the comedian, at the Wamsutta House.

—H. D. Van Wyck has leased his Academy of Music, Norfolk, Va., to Messrs. Herzog and Strasburger for five years from August 1. Joseph Strasburger will be the resident manager. The Academy, built about five years ago, is one of the finest theatres in the South.

—Lilli Lehmann, the famous German prima donna; Ovide Musin, the violinist; Franz Rummel, the pianist, and Emanuel Moor, musical director, have formed an alliance to present "Concerts Artistiques." Henry Wolfsohn, with headquarters at Steinway Hall, is the business manager.

—Henry French lost a bet of \$10 to Mr. Nixon, of Nixon and Zimmerman, the Philadelphia managers, the other day. He wagered on the result of the week's engagement of *The Private Secretary* in Philadelphia, holding that the receipts would not go over \$7,000. They reached over \$8,000. Mr. French is not dissatisfied, as it is a case where he makes by losing.

—Sealed Instructions will be presented at Col. Sinn's Park Theatre, Brooklyn, on March 1, for one week, with the following company from the Madison Square Theatre: Mathilde Madison, who will be seen in the part which she originally created; J. H. Stoddard, Marie Burroughs, Walden Ramsey, Miss Russell, L. F. Massen and Frederic Robinson. The Madison Square Theatre scenery will also be used.

—Edward Seabrooke has secured from William C. Mitchell, of St. Louis, the right to produce William Gill's burlesque, *Our Goblins*, and will go on the road with it shortly, opening in Meriden, Conn. Mr. Seabrooke will be seen in the part formerly played by Mr. Gill, while Harry Jackson, a clever young comedian, and nephew of Joseph Jefferson, will enact the character which made such a hit in the hands of Francis Wilson. The other people engaged so far are Lydia Yeamans, Julia Christie and H. Cluzette. New scenery is being painted by Lafayette Seavey, and Charles P. De Garmo has been engaged to go in advance. Some six weeks has been booked.

—A. B. Anderson, manager of Robert L. Downing, who is soon to appear in the new play, *Vantour* the Exile, states that he has been complimented very strongly on the supporting company which he has gotten together. "I have selected the cast," he said to *THE MIRROR* reporter, "with a view not only to their use in *Vantour*, but to their adaptability for the legitimate as well, as it is my intention to present Mr. Downing in selections from

McCullough's repertoire. Our engagement at the new National Theatre, Washington, week of March 8, is looked forward to as a gala week, as the French Minister and many prominent officials are to attend. The present season will last but seven weeks, and we will play only in large cities, closing probably with a metropolitan engagement."

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